

USER MANUAL

EODA

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Introduction

Introducing **EDDA** – a virtual instrument library inspired by the sound of nordic music. This library is perfect for viking-style and folk music, as well as any other genre, allowing you to refresh your mix and make it more unique, and add a touch of natural wildness and imperfection.

For this library, we meticulously recorded two tagelharpa instruments: Scoring Tagelharpa, which offers a more stable, cinematic sound, and Big Tagelharpa, which has a brighter and more expressive tone. As a bonus, the library also includes Shaman Buben – a collection of carefully recorded drums.

The instruments in this library have been deeply and scrupulously crafted, capturing all nuances and playing techniques. The engines of both tagelharpa instruments share the same basic principles, but differ significantly in practice, from timbre to the way they interact with the strings. We wanted to preserve the uniqueness, originality and natural imperfections of the tagelharpa within reasonable limits. After extensive experimentation, we decided to sample strings in groups, ensuring the instrument retains its original timbre, avoids phase issues, and preserves its authentic character and uniqueness.

Even though we used minimal compression and tuning, the tagelharpa may play slightly on the edge of tuning, which means it may not pitch or stretch perfectly. However, this is an inherent part of its uniqueness and distinctive sound.

Scoring Tagelharp

Scoring Tagelharp offers stability and predictability with a deeper level of detail compared to Big Tagelharp. It includes a greater number of legato types and microphones.

The instrument features three articulations: Sustain, Spiccato, and Tremolo (which functions in polyphonic mode). These can also be switched using a MIDI keyboard:



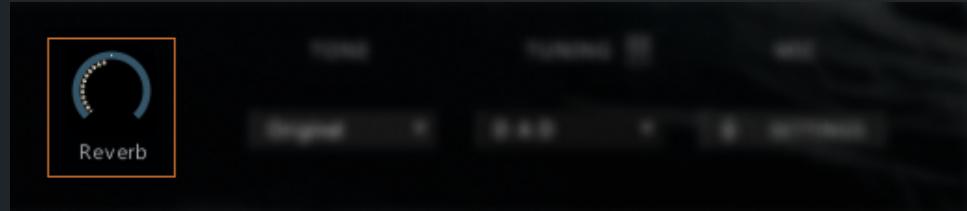
Articulation Switching Keys

Sustain



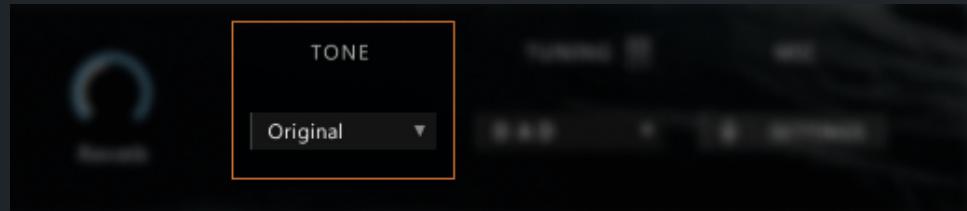
Main Screen

The main screen displays a visual representation of the tagelharpa with an animated bow, helping to identify the playing characteristics—bow movement direction, remaining time until the bow changes direction, etc.



Reverb

The Reverb knob controls the reverb level.



Tone

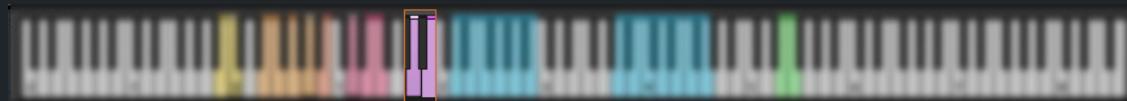
The Tone knob adjusts the instrument's tonal balance.



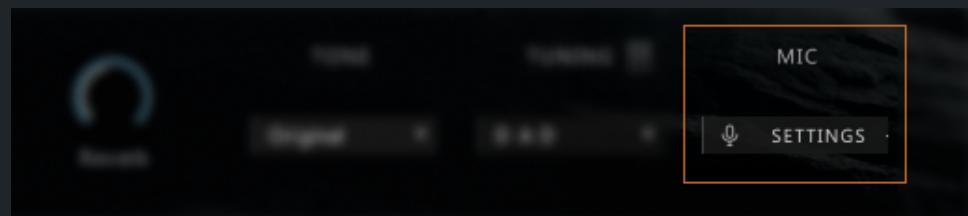
Tuning

The instrument is tuned in two variations: DAD and DGD.

When the MIDI keyboard button is active, all samples are loaded into the engine, increasing RAM usage. But this allows instant tuning changes using these key switches:



Microphone Settings Menu



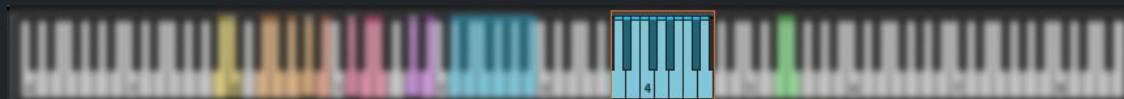
MIC Settings

The dropdown menu at the top allows selection of one of seven presets. Panning is available for the Piezo, SM57, C3000, P420, and BIV microphones and can be adjusted using the knobs above them. For the B5 and Room microphones, the knobs control stereo width. Microphone volume is adjusted using sliders. Each microphone can be turned off, soloed (S), or muted (M) independently.

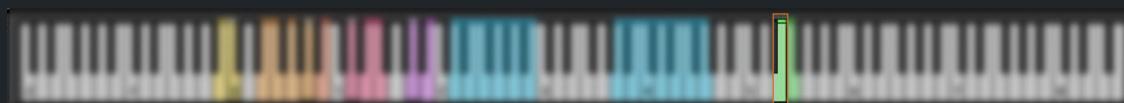
Next, let's take a look at the MIDI keyboard:



Playing area of the first melodic string



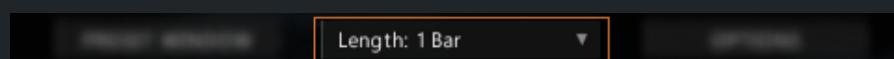
Playing area of the second melodic string



Half-tone trill and return to the same note



Whole-tone trill and return to the same note



Master Sequence Length

The master sequence length can be set to 1, 2, or 4 bars.



Sequencing Area



Rhythm Type Buttons

Preset rhythms - whole, 1/2, 1/4, 1/8, or custom rhythms can be used for sequencing. Additionally, a knob is available for rhythm automation. Rhythm types can also be controlled via a MIDI keyboard:

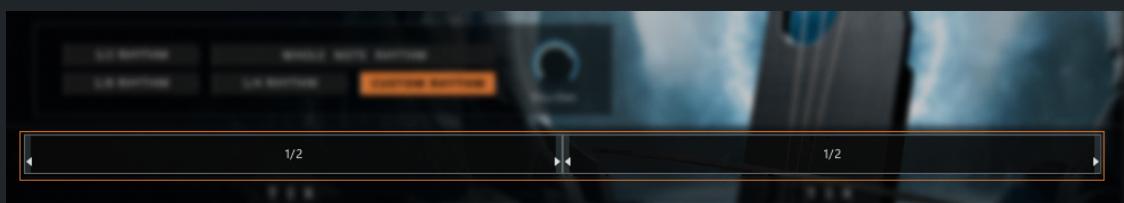


Rhythm Switching Keys

Rhythm selection can also be controlled using a knob:

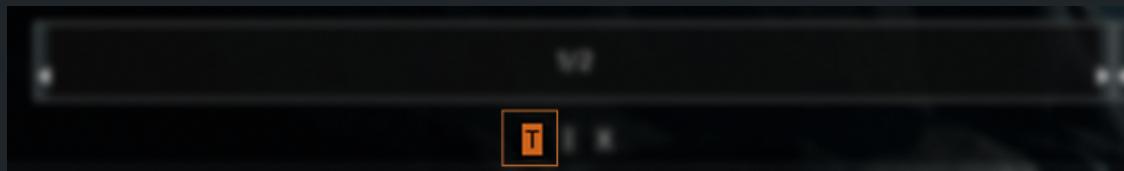


Changing Rhythms with a Knob

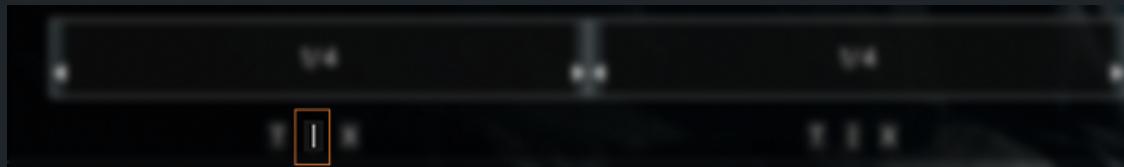


Sequence

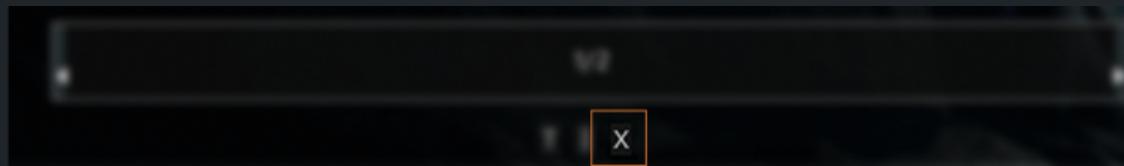
The sequence can be edited via drag-and-drop: steps can be rearranged, widened, narrowed, or new steps can be added. If possible, individual steps can play triplets, be split in half, or be deleted:



Playing a Step With Triplets



Step-splitting Button



Step Deletion Button

Next, let's explore the offset section:



Rhythm Rebow Offset

Rhythm Rebow Offset controls the delay between rhythm step transitions, enhancing the natural feel of live performance.

The instrument includes two legato types—Rebow Legato and True Legato—each controlled by its respective button:



Rebow Legato



True Legato

Switching between legato types is possible via a MIDI keyboard:

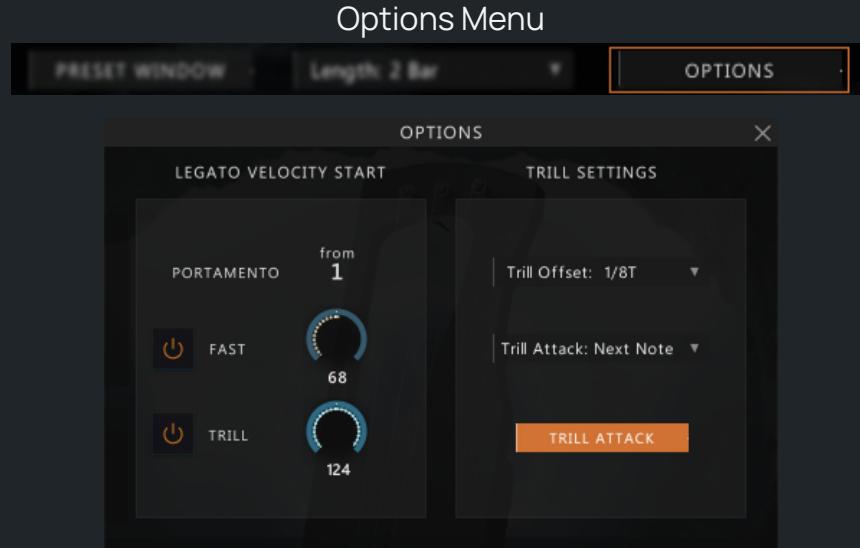


Legato Switching Keys

Both legato types share identical controls:

- **Instant Legato:** When switching notes, legato occurs immediately without waiting for the next step.
- **Restart Seq:** Immediately resets the current sequence when switching notes. Legato is triggered at the same time, and the sequence restarts.

If both Instant Legato and Restart Seq are disabled, switching notes will allow the sequence to complete the current step before triggering legato, continuing seamlessly into the next step.



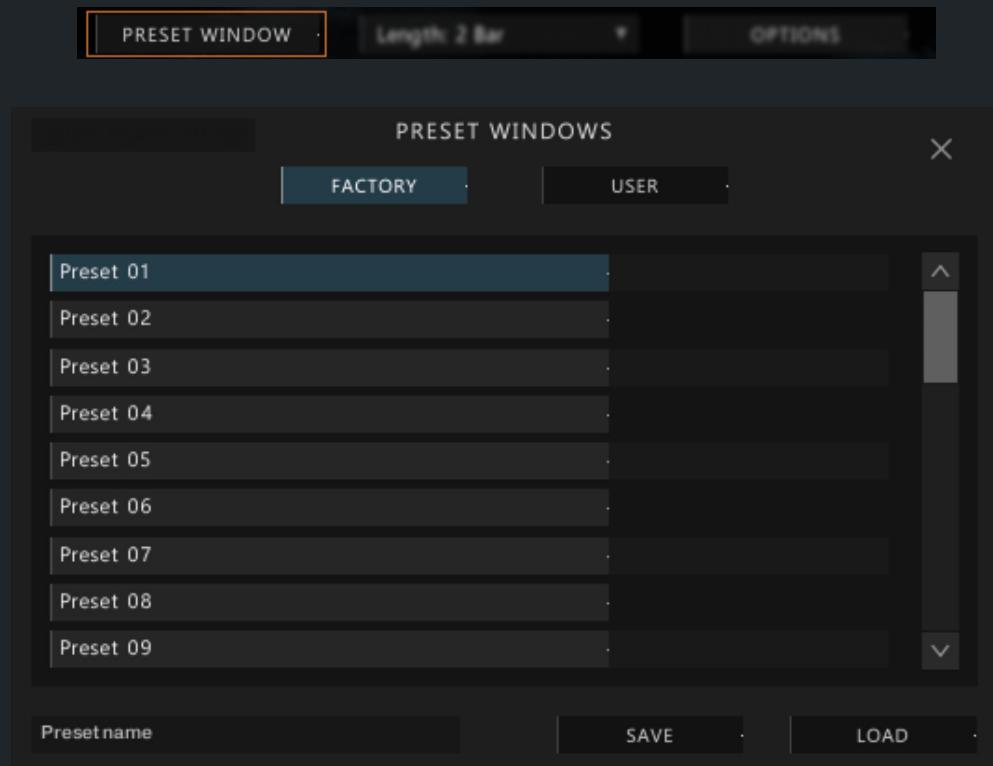
The left half of the options menu allows customization of legato transition boundaries. Each knob sets the velocity threshold at which a specific legato type is triggered. Switches are also available to enable or disable specific legato types in the instrument.

The right half of the window controls trill settings, allowing users to:

- Adjust trill offset by shifting sample start.
- Enable or disable **Trill Attack**, which plays the attack of the first sustain note in a trill.
- Choose whether the accented trill attack transitions from the previous note to the new one or from the next note. This option has an artistic effect.

Additionally, if the first note is played softly with low velocity, a sustain with a slow attack will be triggered.

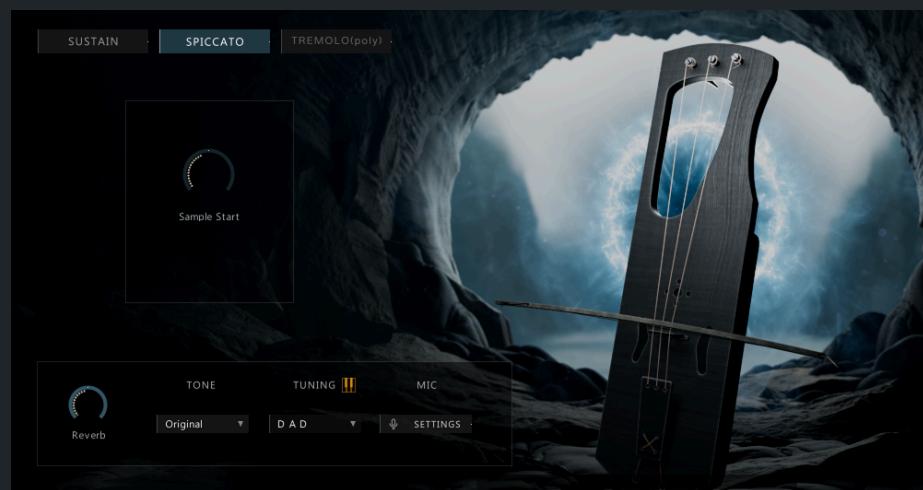
Preset Window



Presets are divided into two categories:

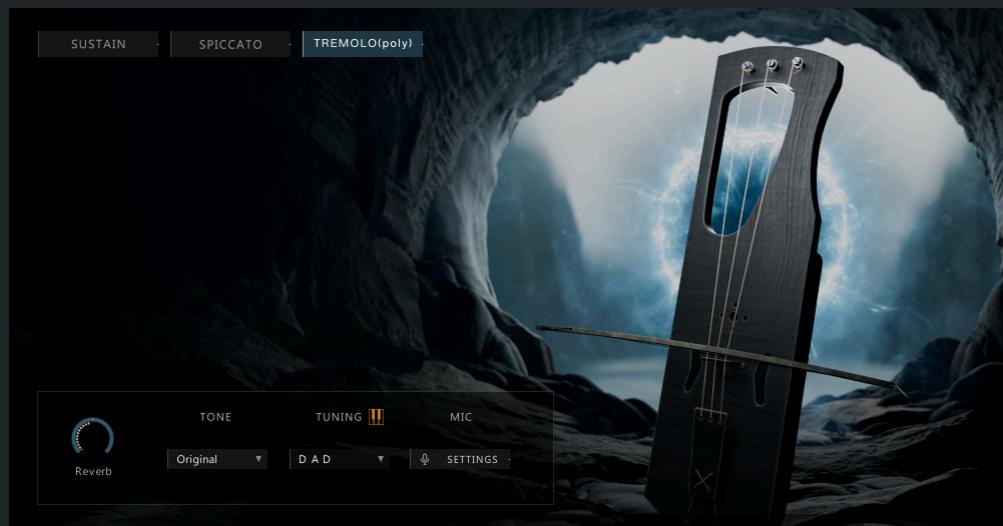
- **Factory**: Pre-made presets.
- **User**: Any current sequence can be saved as a user preset.

Spiccato



Spiccato has one parameter—**Sample Start**, which adjusts the spiccato offset. For synchronization or real-time playability, a zero sample start can be set. However, to achieve a more natural sound, it is recommended to use a non-zero sample start. This knob significantly affects the instrument's playing character.

Tremolo



Tremolo in Scoring Tagelharpa operates in polyphonic mode. When pressing one note, another note on the same string must also be played for tremolo to occur within the selected range.

Phrases

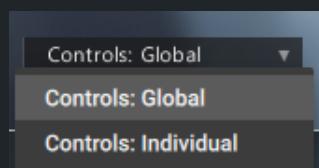
This engine is designed to work with tempo-synced phrases in different BPM and tune.



Phrases work in one of two different modes: Normal Mode and Beat Machine (BM) Mode.

1. **Normal Mode:** The phrase can be stretched to match the BPM of your composition. Keep in mind that the stretching process can alter the original timbre and rhythm of the phrase when used at extreme settings.
2. **Beat Machine Mode (BM Mode):** In this mode, the phrase is divided into multiple parts, or slices. The engine then quantizes these slices to perfectly match the tempo of your composition. The original timbre is preserved. However, the original phrase may not play seamlessly.

Both modes have their advantages and disadvantages. However, in order to ensure the highest quality, the mode of each phrase has been carefully selected.



The Global vs. Individual Controls menu provides a simplified way to apply adjustments to all phrases in the instrument (Global) or only to a specific selected phrase (Individual).



On the right side of the keyboard, you'll find keys associated with each of the phrases available in the instrument. Pressing one of these keys will activate the corresponding phrase.

On the left side of the keyboard are the tune keyswitches.

In this engine, when you use the keyswitches, the tune for all phrases changes together. It doesn't matter if you're working with global or individual settings. In this engine, every time you change the pitch with the keyswitches, it changes for all phrases, not just one phrase.



When the selected phrase is working in normal mode, you can choose which specific part of the phrase to loop, giving you precise control over phrases. To select the loop within the phrase, simply click and drag on the waveform display. This creates a highlighted area that represents the part of the phrase that will be looped.

You can also adjust the start and end points of the loop by clicking and dragging the highlighted area while holding down the Shift key.

You can reset the playzone to the default settings with Ctrl + click (CMD + click).

If the selected phrase is working in BM mode, you will not be able to select the loop and highlight the area. See the help text under Waveform to see if the selected loop works in BM mode.

The microphone menu is accessed by pressing this button:



All microphone adjustment functions are the same as in the Scoring Tagelharpa microphone settings, except for the microphone on/off function, which is not available.



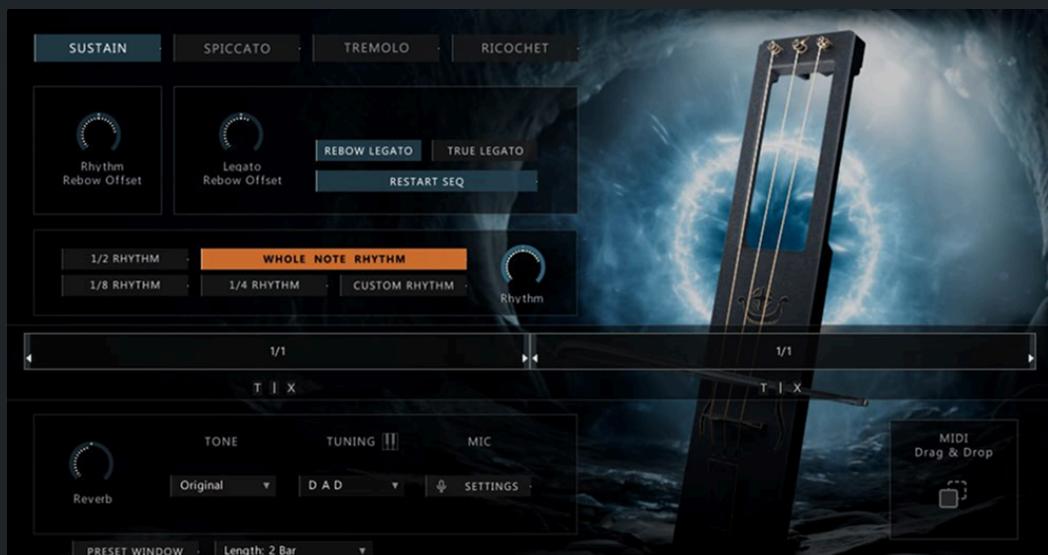
Big Tagelharpa

Big Tagelharpa is a less stable and more unpredictable instrument, characterized by greater harshness, expressiveness, and a bright, imbalanced sound. In Big Tagelharpa, drone strings were recorded separately from the melodic strings, avoiding phase issues and allowing independent manipulation of drones and melodic strings.

Big Tagelharpa also includes an expanded set of pre-recorded phrases, categorized according to instrument tuning for convenience.

- 01 Big Tagelharpa.nki
- 02 Tagelharpa Phrases DAD (90 - 100).nki
- 03 Tagelharpa Phrases DAD (105 - 110).nki
- 04 Tagelharpa Phrases DAD (120 - 130).nki
- 05 Tagelharpa Phrases DAE (80 - 90).nki
- 06 Tagelharpa Phrases DAE (100 - 115).nki
- 07 Tagelharpa Phrases DAE (120 - 140).nki
- 08 Tagelharpa Phrases DGD (80 - 100).nki
- 09 Tagelharpa Phrases DGD (110- 120).nki
- 10 Tagelharpa Phrases DGD (130- 140.nki

The interface of Big Tagelharpa is very similar to that of Scoring Tagelharpa, so we will mainly focus on the differences.



Main Screen

In the True Legato settings, there is only one Legato Offset parameter for Portamento.



In the tuning settings, there are three available modes instead of two: DAD, DGD, and EAD:



The most significant differences are in the microphone settings. Firstly, there are only two microphones. Additionally, as mentioned earlier, the volume of melodic strings and drones can be controlled separately (middle column of the **MIC SETTINGS** window):

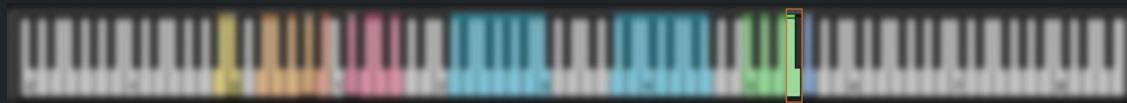


Double-tracking (stereo widening) can be applied to microphones or strings. The **% Doubletrack** knob controls the stereo width percentage, while the **Delay** knob adjusts the timing delay between microphones or strings.

If drones are enabled and the corresponding icon  is active, the MIDI keyboard can be used to change the tuning, pitch, or tonality of the drones:



Original Tuning



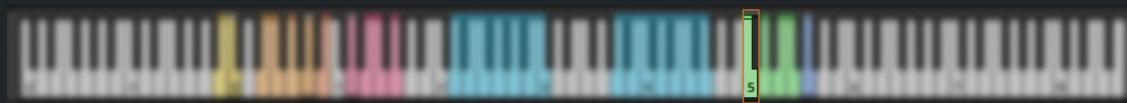
Minor Third (-3 semitones)



Perfect Fourth (-5 semitones)



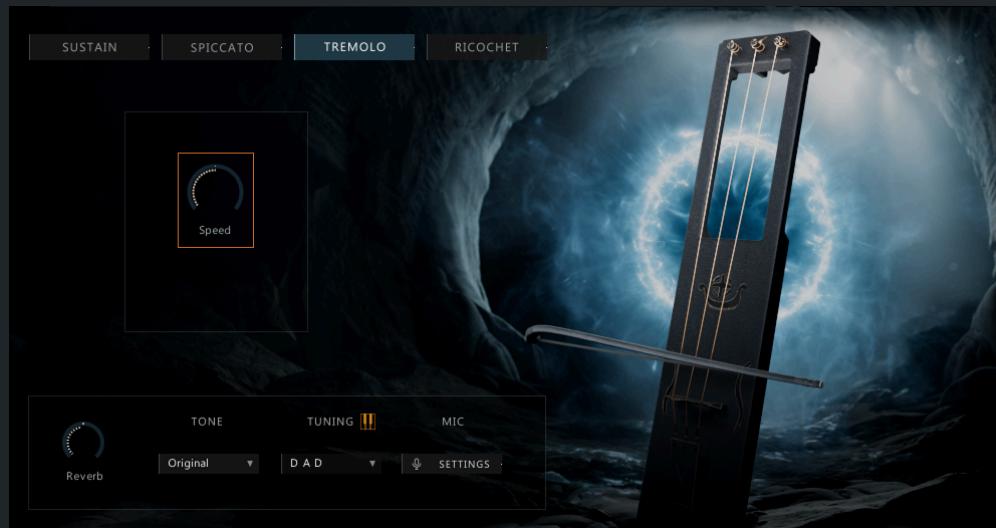
Perfect Fifth (-7 semitones)



Octave (-12 semitones)

Tremolo

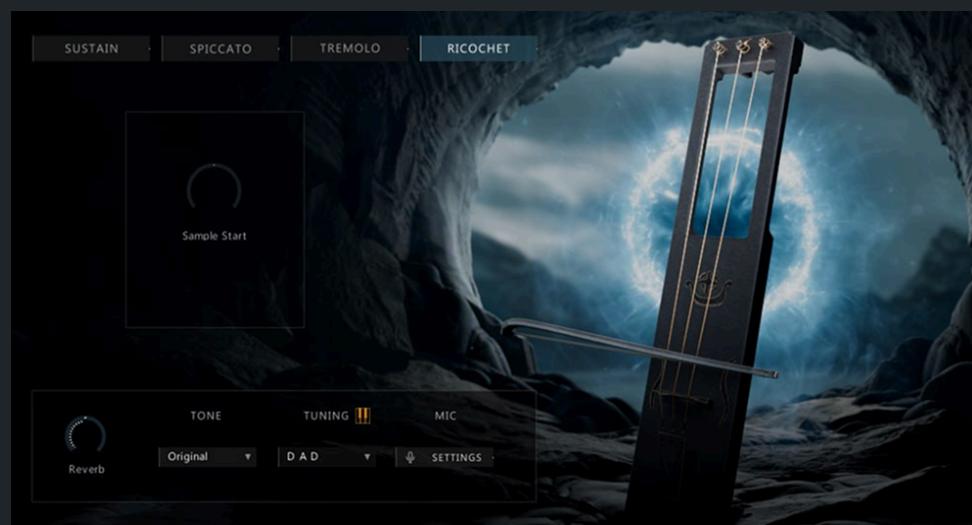
In this articulation, tremolo speed can be adjusted using the corresponding knob:



To play tremolo you only need to press one note, it is not a polyphonic tremolo.

Ricochet

This articulation has the same interface as Spiccato:



Shaman Buben

This instrument was created from three recorded drums: **Cow High** (hit on the top of the buben), **Cow Low** (hit on the middle) and **Goat Low** (hit on the middle of the buben). These can be played with the blue keys. The first three keys trigger buben drums with processed ready-to-use sound (mainly EQ). The next three keys play the same buben drums but with original unprocessed sound.

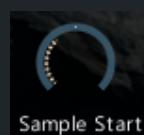


The buben model in the interface is interactive—sound can be produced by clicking directly on it.



Main Screen

Sample Start knob controls sample start (offset):



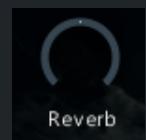
Color Knob adjusts the tonal character, making the sound brighter or darker (shelf, EQ):



Punch Knob controls the impact low transients, making the sound more or less punchy (compression):



Reverb Knob controls the level of reverberation:

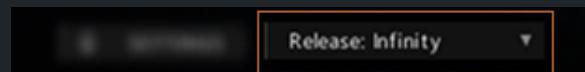


Velocity Knob adjusts sensitivity to velocity.:



There are two release modes:

- **Infinity**: The note plays all the way to the end, but fades out when the new same note comes in.
- **Manual**: The sound stops as soon as the key is released with a predefined release parameter (easily edited with Kontakt sampler).



You can activate Flam with the on-off button, and adjust the Flam speed and dynamics with the corresponding knobs.



If you need more flexible control of the Flam on-off, you can hold down the A0 key to invert the Flam state.



The microphone settings offer five different microphones, along with solo (S) and mute (M) buttons for each.



Credits

Concept & Product Design: Evgeny Emelyanov

Artist: Arthur Farrakhov

Kontakt Development: Evgeny Emelyanov

UI Design, Motion Graphics: Igor Strelnikov, Maryia Liantaushchyk

Sound Design, Sample Post Production: Evgeny Emelyanov, Vitaly Pidmohilny

Assistance: Maryia Liantaushchyk

About artist behind Edda - Artur Farrakhov

Artur Farrakhov is an ethno-musician and multi-instrumentalist. Composer, arranger, sound designer. He specializes in playing ancient folk instruments such as the talharpa, jouhikko, kravik-lyra and bouzouki.

Thank You!

A quick note from everyone at Wavelet Audio - thank you for choosing Edda. Your support has been invaluable. We have never tried to make a quick and easy profit and build simple instruments in a hurry. Instead, we have always tried to create original and first-class instruments in our oversaturated market.

We've created this manual to help you navigate through the library. If you have any questions, need help, or want to share your music, please don't hesitate to contact us at support@wavelet-audio.com.

Thanks,

Wavelet Audio Team